

NAVY DAYS

NO. 4

SPRING 2001

TENNIEL EVANS gets back ON Board !



A delightful letter from Tenniel Evans has reached us wishing the Society well and suggesting he might be willing to pen an article or two in the future. If any reader has a particular theme for such an item do get in touch and we will forward suggestions to him for consideration.

Tenniel writes that he is now a clergyman, or to quote him (and Michael Bates)

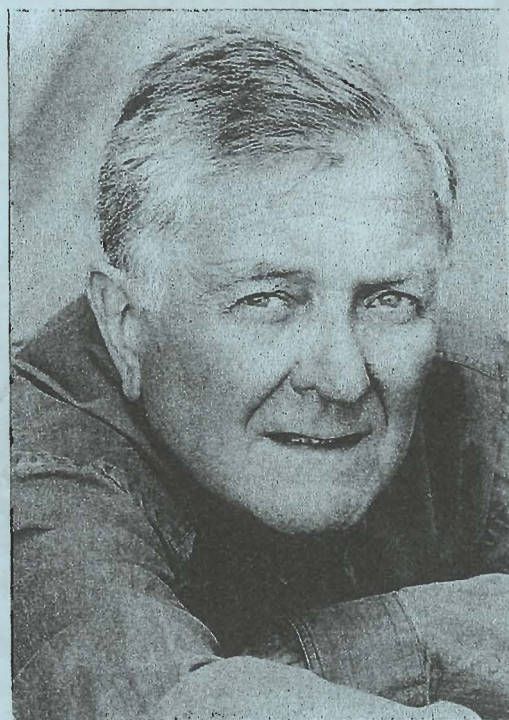
Cleergessess-----ma-aan!

Tenniel says he still sees one or two cast members on occasions - Leslie Phillips being the most recent because he was in a play

with Tenniel's daughter in Chichester.

Tenniel concluded his letter by adding that he had the sad responsibility of taking Val Wyman's funeral last year, when a number of old friends appeared.

Tenniel's characterisations in *The Navy Lark* were only exceeded in number by Michael Bates. An examination of his radio work demonstrates a truly outstanding portfolio of voices and people over the show's lifetime. The most notable are Taffy Goldstein, Sir Willoughby Todhunter-Brown, Nunky and Admiral ffont-Bittocks to name but 4.



NL BULLETIN Board

A new venture for us and all down to the effort and hard work of Steve Whitbread.

We now have an online mailbox which will allow ideas, information and questions to be put on the net. Other enthusiasts can reply and hopefully we can

increase our boundaries in all directions. It is a very exciting time and anyone wishing to get the ball rolling simply needs to log in at:

<http://www.navylark.F2s.com/cgi-bin/fikonboard/fikonboard.cgi>

Users can choose their own name to sign in eg Nunky. You can

also choose a symbol to make your entries a little more personal

As this is a very new project, please support the site and get

the project off to a great start.

NeWSletter & SubScriptions

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UseFUL electronic addreSSes:

Navy Lark web_site

www.navylark.org.uk

Navy Lark bulletin board

www.NavyLark.f2s.com

you can acquire an eMail address at Navy Lark by registering:

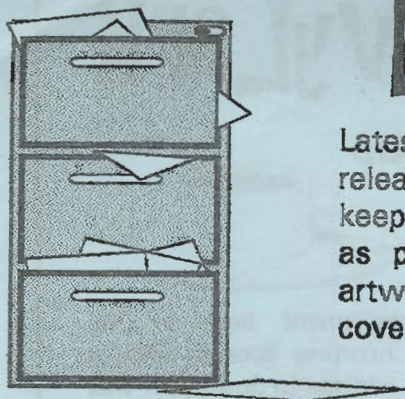
eg

flags@NavyLark.f2s.com



NAVY LARK

Appreciation Society



Navy Lark 13

Latest news in from BBC Worldwide is that Navy Lark 13 release date is now July 2nd 2001. The release schedule keeps the momentum of one issue per year, and all shows are as previously mentioned. We had hoped to bring you the artwork in this edition, but at the time of going to press the cover designs had yet to be finalised.

IN the Media....

Leslie Phillips has enjoyed continued success on television with adverts (Lloyds TSB and a certain tea advertised by chimpanzees!)

Films have been re-run and a major television production witnessed another superlative performance from Mr Phillips in "Sword of Honour".

A hilarious follow on to Leslie Phillips' 'On the Whole Its been

Jolly Good' with Plympton Makepiece making a welcome return to the back benches was aired on Radio 4 in February this year.

Leslie Phillips was also back in the theatre in early Spring playing "Fred" in a wonderful play written by John Mortimer 'Naked Justice'

And finally, at least four magazines have featured interviews with Mr Phillips since Christmas. We will endeavour to squeeze in as many cuttings as possible for your delectation over the coming months!

Pushing beyond the bounder

KEITH, THE legal big-wig in John Mortimer's new play *Naked Justice* is accompanied by his own special lavatory seat, parcelled in brown paper, whenever he travels from London to the Yorkshire country house where they accommodate judges presiding over trials on the Northern circuit. Played as a ludicrously martyred martinet by the excellent Nicholas Jones, he's a man, it transpires, who has not always been so careful where he parked his bottom. Only these days, installed at the top of his profession, he can look back with a squeamish shudder at his origins as the son of a chambermaid, and at the offensive evidence of bodily functions in bedrooms it was her daily task to clear away.

If this character puts you in mind of a farcical version of Shakespeare's Angelo, the strict puritanical deputy in *Measure for Measure* who "scarce confesses/That his blood flows, or that his appetite/Is more to bread than stone", then the resemblance is purely intentional. Keith is set to try the case of a young black youth arrested for the murder of man who had started living with his mother and interfering with his sister. The police claim that he made a full admission of guilt in the car on the way to the station. But there is no

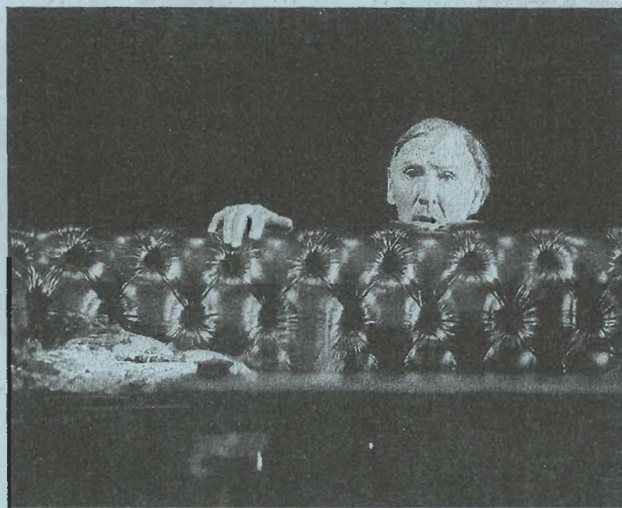
THEATRE

NAKED JUSTICE
WEST YORKSHIRE
PLAYHOUSE
LEEDS

taped record of this suspiciously speedy unbosoming, and there are growing doubts as to whether the accused is literate enough to have read and understood the written confession he has signed.

Keith is, of course, outrageously prejudiced in favour of the prosecution and we wait with confidence for the emergence of the guilty secret from his distant past that will discredit him in his pose of uncompromised integrity, just as Angelo's did. The plot twist that brings this about is not going to win any major awards for originality or cogency. A shady chartered accountant (Rupert Frazer) who comes to dinner turns out to be the dishy bisexual with whom Keith had a grubby undergraduate fling. He threatens to make this common knowledge unless the judge keeps him out of a forthcoming trial.

What gives the play its kick and Christopher Morahan's under-energised production some much-needed watchability is the presence of Leslie Phillips as Fred, the genial elderly judge who goes into



Leslie Phillips: working the audience Keith Pattison

witty blackmailing counter-attack on both men in turn as a way of helping the black youth gain justice. Phillips is one of those actors who get better and better as they get older. Successfully pushing beyond the stereotype of the smoothie bounder in a blazer surrounded by dolly birds, he has gone on to roles that require, in addition to that trademark posh naughtiness and innuendo, a feeling of hard-won wisdom and humane hinterland. It's these qualities combined that make him ideal casting here as a recently-bereaved judge who has been demoted from the criminal

division on account of his radically liberal judgments.

Phillips gives a masterclass in how to work an audience. Emerging like Mr Toad from behind the sofa where he may have been asleep or may have overheard a crucial incriminating exchange, he keeps you waiting to find out. All apparent innocence, he ambles over to the drinks table and downs one before letting out - on an offbeat - the hilarious, conspiratorial "Blimey!" that indicates he's now primed to pervert the course of injustice.

PAUL TAYLOR

To 24 February (0113-2137 700)

PLEASE Keep AN eye ON the Media and Send IN the details For Future editions



The Navy Lark

Coffee Shop



Back in the Wardroom

Once again we have superior quality and NEW recordings found by Gary Schajer in Canada and Stuart Griggs who have been transferring the material from open reel to cassette. The quality is good and the majority of broadcasts will require little or no electronic tweaking on your tape decks minute!

- 1/12 The Psychology Test
- 2/25 Mr Murray goes Sick
- 2/8 Johnson Finds Treasure
- 2/9 Charter Trip to Antarctica
- 4/19 A Strange Hobby

We now have a COMPLETE copy of of 7/5 so this could be a welcome addition to many collectors' archives

- 7/6 Admiral Pertwee's Fleet has been replaced with a better copy
- 7/9 Mysterious Pudding Mine
- 7/10 Hovercraft Training Course
- 7/12 Portarneyland Training Exercise

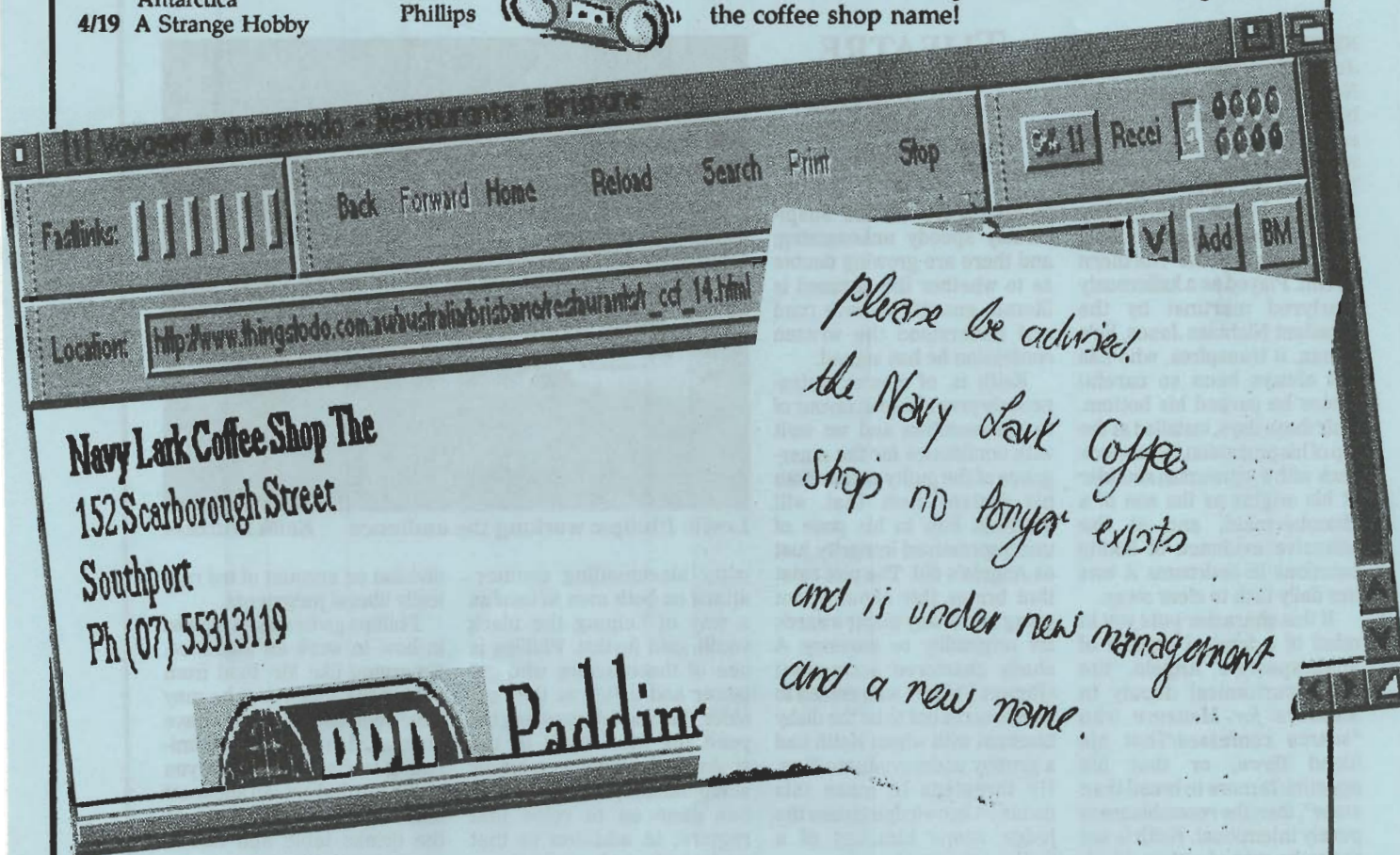
R4 broadcast February 2001
"Tales from the Backbench" -
Leslie Phillips



There was a little excitement here in the wardroom just before Christmas because after a day on the www net an address in Southport was found for **The Navy Lark Coffee Shop**. Letters were despatched with stamped address envelopes but to no avail. A mention of this to Navy Lark member Lynne Porter, a Southport resident, had her trailing up and down the town looking for this mysterious venue!

No such address could be found and in desperation I returned to the web and looked further. On this occasion it became obvious the address was in Southport AUSTRALIA!!!

Lynne duly wrote to the address only to receive the sad news that the cafe is under new management and has been renamed! It would have been fascinating to discover the origins of the coffee shop name!



Tratvian News

As a gesture of goodwill and an acknowledgement of the effort and perseverance Gary Schajer has put in to the Navy Lark group, he has been given the freedom of Tratvia which also brings the honorary position of Ambassador. Upon hearing of his award he said, "It sounds very extinguished"

Gary has promised to send us any news he hears from the outpost.

Audio Restoration

Gary Schajer, Canada

I guess we all have had experiences of receiving less than ideal quality recordings from fellow collectors. In many cases, the poor sound seriously detracts from the enjoyment of listening to favourite old shows. We do our best to compensate by adjusting the bass and treble controls, but that's about the limit of it.

To the rescue comes a process called "Audio Restoration." Until recently, this technology was the specialised preserve of the most well-equipped recording studios. Now, the enormous computing power of modern personal computers allows ordinary people to do sophisticated and effective audio restoration work.

If you wish to do your own audio restorations, your first need is to get an audio restoration program that suits your technical comfort level. Many good programs are available on the internet on a trial basis. For example, see www.hitsquad.com/smm/cat/AUDIO_RESTORATION/. Download a few programs and try them out. Decide which one works best for you. At one end of the range are programs with fixed controls. They are very easy to use, but cannot be adjusted to meet specialized audio restoration needs. At the other end of the range are programs with dozens of specialised controls. They have wonderful capabilities to do detailed restoration work, but the user needs to have a PhD in acoustics to use them effectively. I must admit to being a bit of a "techie" so I chose one of the more adjustable programs. It is called "Diamond Cut Art32." The learning curve is long, but I am now getting to the point where I can begin to do something useful.

Before starting a restoration, you will need to make a computer copy of your recording. You can do this by connecting the audio output of your tape player to the "Line in" or "Mic" connection of your sound card, whichever gives the better sounding result. Alternatively, if you are working from an mp3 file, you will need to decode it to .wav format.

Typical audio restoration work is concerned with making adjustments to a recording to compensate for errors and defects. The three most common adjustments are: noise reduction, speed correction and tonal balance. Numerous other adjustments are possible, for example a notch filter for removing a steady whistle from short-wave radio recordings. However, these adjustments can wait for later use when more experience has been gained.

Noise reduction is done by taking a sample of noise from a place in your recording where there is supposed to be silence, i.e., no dialogue or music. For this reason, it is a good idea to keep a few extra seconds at each end of your recording to use as your "silence sample." The audio restoration program will calculate the amount of noise in the sample, and then subtract it from the entire recording. In theory, this should work fine. However, in practice, the noise removal also distorts the remaining recording. In extreme cases, people end up sounding like Daleks. Thus, a compromise often needs to be made in the amount of noise removal done so as not to cause excessive distortion of the resulting soundtrack.

Speed correction allows adjustment of the playback speed by a specified percentage. Typically, the adjustment is done by a fixed amount throughout the recording. Some programs allow adjustment by a continuously varying amount to allow correction of the effect of localised tape stretching. It helps to have a musical ear when choosing the required speed adjustment. Basically, you adjust the speed until the voices sound natural. It also helps to know that most half-hour programmes run about 29 minutes.

You can adjust the tonal balance using a frequency filter similar in concept to a graphical equaliser. A typical filter has about ten frequency "bands," each of which can be adjusted individually. For example, if a recording sounds muffled, it is probably deficient in the higher frequencies.

In this case, the filter will need to be set to amplify the higher frequencies, and to diminish the lower ones. Unfortunately, the high frequencies are often entirely missing, and no amount of amplification will restore them.

You may wish to do some cosmetic adjustments, such as trimming out bad pops and clicks, and extraneous sounds before and after the recorded programme. Sometimes you may need to add material, for example to replace missing notes of a musical introduction. In this case, be sure to match both the pitch and sound quality of the music. Occasionally you will need to filter the new material in an adverse manner to match the old. If desired, you can also add a fade-in and fade-out at the start and finish.

A good practice is to keep a copy of your original (unrestored) recording, as well as your restored version. That way, if you make a mistake during restoration, you can start again. Also, you have the option of trying again at a later stage when your audio restoration experience and skills have developed further. (I'm still waiting for that day!)

One last comment. Audio restoration greatly helps, but it does not fundamentally change a poor recording. A good analogy is that of an old car. Cleaning and polishing significantly improve the appearance, but they do nothing for the rust spots and the smoking engine. Careful audio restoration can make an uncomfortable recording a more pleasant listening experience. However, a good initial recording is always the better choice.



**'I'm surprised I'm alive
— let alone working!'**

At 76, Leslie Phillips has a whole new generation of fans imitating his louche-as-a-lounge-lizard style. But his childhood couldn't have been further removed from the characters he plays

Leslie Phillips was talking to Eileen Condon, Harry Potter and Lord Craft are both on general release this year.

didn't plan any of this. It was never my intention to act or to be famous. Yet I've been in the business for as such a long time and now there's a new generation who seem to want fame, which is incredible. You'd be hard pressed to find another actor who has been doing it as long as I have. That never fails to surprise me. Here I am, at 76, still going strong, still *compos mentis* and reaching up to the stars.

You see, I had no choice but to go on the stage. I was ten when my father died and we were left without any money. I had brothers and sisters who went out to work. "What can you do for me and sell?" they all asked me. But I was tame, plain, at school, but I was answered, "I was an advertiser in a newspaper. Come, as a result, I met Miss Kabla Conté and she took me on at her stage school. She was also an agent and she said, 'I will get some more work for you. You can earn her keep.'"

Honestly, that's how it started, more than 60 years ago. I wasn't a child star, but I never stopped working in films, theatre, radio... I don't know where Mum got the inclination to reply to that advert. She never understood showbusiness or knew anything about it. She was

**'I used to
fancy my
chaperone'**

...my voice has helped to make me such a good thing, because I'm a cockney, born in Tottenham, from a poor working class background. Lost the accent when I went to drama school and took elocution lessons. It was strange being thrust into another world, but the thing I recall above everything is the way the people I worked with greeted me and helped me.

Even big stars were tentily sweet and nice and weren't afraid to take me out when we were on tour. I toured solidly from the age

of 14, and they became like a second family. We were provided with chaperones up to a certain age. I used to fancy my chaperone, a very pretty woman. I'd think, 'This is all rather good,' but I never thought of it as a career — still don't. I always say, 'One day I'll go and get a proper job!'

But something was always pulling me back to the profession. I remember, after the war, thinking my acting career was definitely over because I'd been called up and did very well as an officer. Then I bumped into friends who got me back working in the

theatre again. But I was absolutely
thrilled to go back. I'd been told
that I couldn't act; I couldn't sing.
I'd been told that I was a terrible
actor. The turning point came
when I was in York rep and a chap
who was playing a German didn't
turn up and they booked at me
and said, "You'll have to do it."
I had 12 days to learn the role.
When it opened the audience fed
off their seats. I didn't think it was
funny or that I was funny. But
when the curtain came down the
director said, "My God, that
was terrific. You've got
tuning." That
gave me a

complete boost and, by the time I left York, I felt I'd completely found my feet and I realised I wasn't as bad an actor as I thought.

Things happened very fast after that. I went to Hollywood to make films, and the others came in trick after trick. But it was a time of mixed emotions. Because I was married and had four children, and I didn't want to stay there because I didn't have any of them with me. They were back in London. I knew I could never live in Hollywood. I'm a Londoner through and through, but it opened a lot of doors for me and I never stopped working. It became a workshop.

Sadly my marriage to my first wife, Penny, collapsed, but I don't think it was because of the work. It failed because we didn't share the



It's been very good, but we've been through a tough time recently. Angie hasn't been well. She went through a very bad patch with clinical depression. She's a lot younger than me, and I'm not really, because we used to be a bit of a couple. I'm now around in a wheelchair, and I ended up having to look after her. Depression is a

work. She was an actress too, which may have been part of the problem. But I hung on like grim death to the bond I had with the children. Eventually, I managed to remain close to Penny until she died, though I think and then—and there was an awful lot of it. I was virtually married even after we divorced. I loved the life of a married man, except I wasn't with them. It was vital to maintain those strong family ties. Those lines keep us going to this day and now we got 15 grandkids who are come

'I was a working class cockney kid, through and through'

frustrated and angry. But have you thought it was a tough world — I mean, a tough world — when I was a boy because I had a Jewish past. After my mother was killed, I got masses of letters from people telling me their problems. I was amazed at how many people suffer every day. So I don't think my life has been any more tragic than theirs. My philosophy is to face up to everything and to be fair, nice and kind. And you can overcome anything. I'm not afraid of being alone. I'm not afraid of struggling. I'm not afraid of anything. My mother was very resilient and I got a tough lesson from her. I can't tell you how often I stayed with her. But in that lesson too, which was that an awful lot of people helped me who didn't have to.

People came up to me all the time. The thing now is to initiate the way I say 'hello'—it sounds naive, right? When I say 'I don't mind, it's wonderful to still be appreciated by the public in this year—*Harry Potter* and *Twins* this year—*Harry Potter* and *Twins* this year—I was in the IV drama *Take a Girl Too*! You and a one-man show in Edinburgh. The album still keeps coming in.

I'll never be complacent or content. I missed the risks and the challenges. Variety is definitely the spice of my life. I'm sure that's why I'm still here. We always varied our groups of people, but I took people from outside of their arena and gave them a chance to be one with you. You wouldn't have the one you hope for, either way. It's hard to be and it's been wonderful. But it's only never fails to surprise me that I'm still alive—let alone a writer?



From: Captain CLW Page MA FIMechE Royal Navy Rtd



MINISTRY OF DEFENCE, Naval Historical Branch
Room 3.05, Great Scotland Yard, Whitehall, London, SW1A 2HW

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	Fax	020 7218 8210

Mr Fred Vintner
The Lodge
Warrenfield
Bengeo
Herts SG14 3ES

16 November 00

Dear Mr Vintner

I have been asked to reply to your letter of 6 November to the Commander in Chief of the Royal Navy. I have unearthed a few things which I am sure you will find of interest.

I enclose a copy of the biography of Admiral Sir Thomas Troubridge, after whom the Royal Navy destroyer was named, and a summary of her service in the Second World War, together with a list of the times she was in contact with the enemy. Somewhat surprisingly, she was the only TROUBRIDGE. My other enclosure is a copy of the ship's badge. I note from your letter that TROUTBRIDGE of the radio series seems to have a similar badge, except that the castle motif in the latter is shown to be fractured and in the process of disappearing beneath the waves. We have no record of the ship's badge of TROUTBRIDGE being registered with the Ship's Names and Badges Committee, who are responsible for such things, even for spoofs!

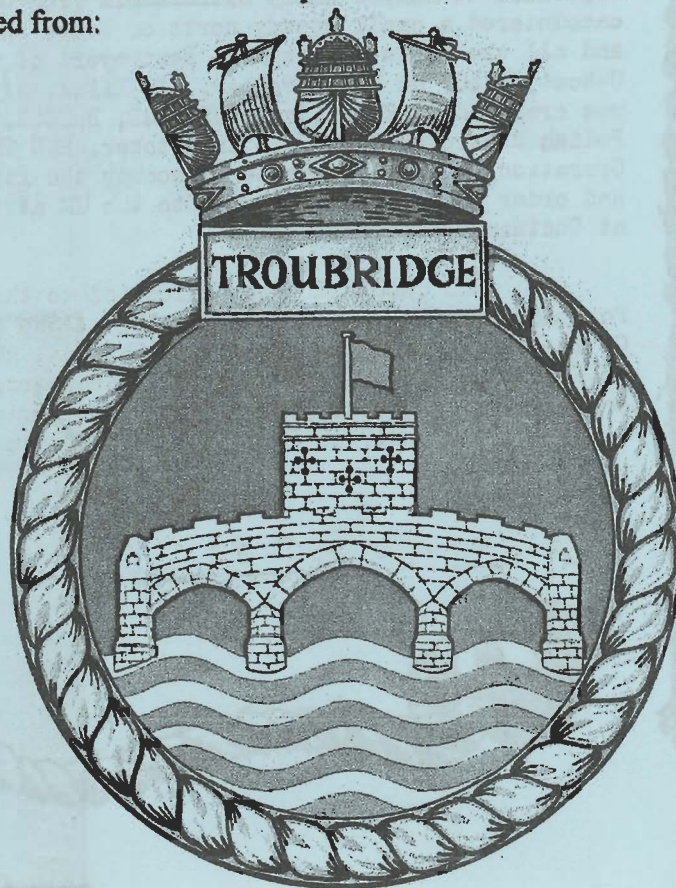
I regret that we hold no photographs. Our collection was sent to the Imperial War Museum some years ago. Copies of photographs can be obtained from:

Photograph Archive
IWM
Lambeth Road
London SE1 6HZ
Tel: 0207 416 5333

I hope I have been of some assistance

Yours sincerely

Christopher Page



HMS TROUBRIDGE

Summary of Service 1943 - 1970

S.8217

S 8217

HMS TROUBRIDGE was the name-ship of the Fleet T Troubridge Class. She was built by John Brown's, Clydebank and completed on 8 March 1943. Her displacement was 1,730 tons, length 363ft, breadth 36ft and mean draught 14ft, and armament 4-4.7, 4 Cerlikon twin power and 1 Cerlikon single.

HMS TROUBRIDGE was allocated to the Home Fleet for a short period before being assigned to the Mediterranean Command, where she became Senior Officer's ship of the 24th Destroyer Flotilla. On 31 May, 3 June, 5 June and 8 June she took part in the bombardment of Pantellaria. The island surrendered on 11 June. On 11 June Lampedusa was bombarded and surrendered on 12 June. The next objective was Linosa, which surrendered on 13 June. The landings in Sicily, Operation 'Husky', began on 10 July and the 24th Destroyer Flotilla, with the TROUBRIDGE still the Senior Officer's ship, was part of the covering and supporting forces, and later carried out anti-submarine sweeps. She bombarded Cotrone early on 21 July. On 8 September the TROUBRIDGE left Malta to take part in Operation 'Avalanche', the landing at Salerno, the primary object of which was to capture Naples. The 4th, 8th and 24th Destroyer Flotillas escorted Force H, the covering force off shore. Salerno was occupied by our troops on 10 September, and the port of Naples on 1 October, 22 days after the Salerno landing. The TROUBRIDGE carried out sweeps in the Dubrovnik area later in the month and took part in the bombardment of the Minturno area in November and December.

In January 1944 the TROUBRIDGE and the TUNULF, on patrols in the Adriatic, damaged and left stranded five schooners, shot up trains and bombarded San Benedetto, without receiving any damage. The two ships were also active on the Dalmatian coast in that month. HMS TROUBRIDGE was on patrols during the Operation 'Shingle', the landing on Anzio, which began on 22 January. She took part in further bombardments of the Dalmatian and Adriatic coasts from February to June, and was in Operation 'Dragoon', the Allied invasion of Southern France, in August. The TROUBRIDGE was one of seven destroyers in a special force which operated in the Aegean in September to hamper enemy withdrawals from Greece. With HMS TUSCAN, she encountered a small convoy north of Crete on the night of 12/13 September and all the ships were sunk. Destroyers of the 24th Flotilla also sank a U-boat, U 407 on 19 September, off Milos, after a 12-hour hunt. The "kill" was credited to HM Ships TROUBRIDGE, BRIDCK, ZEPLAND, TROMSICHONG and the Polish destroyer GARLAND. In October, HMS TROUBRIDGE took part in Operation 'Manna', launched to occupy the Athens area and to maintain law and order there. She returned to the UK at the end of 1944 and was refitted at Chatham.

HMS TROUBRIDGE was allocated to the East Indies Fleet and left Portsmouth at the end of January 1945. She sailed from Malta on 11 March. On 15 June, during the assault on Cebu, she was attached to HMS HUNSFORDLAND, one of the bombarding cruisers, for counter battery fire and smoke cover, and took part in the first Anglo-American attack on the mainland of Japan on 17/18 July. She was also out of a large number of attacks.

VS. 1945 S.8217

S.8217

ships in Tokyo Bay during the Japanese surrender in September. The TROUBRIDGE returned to the UK in March 1946.

HMS TROUBRIDGE was awarded the following Battle Honours:

Sicily	1943
Salerno	1943
Mediterranean	1943
Aegean	1944
Adriatic	1944
South France	1944
Okinawa	1945.

After a period in Reserve, the TROUBRIDGE served with the 3rd Destroyer Flotilla, Mediterranean Fleet, and then returned to the UK and went into Reserve again. She was converted to a Type 15 A/S Frigate, completing in July 1957, and soon afterwards was detailed for America and West Indies Station, returning to UK in November 1958. A further period of service on the same station followed, during which she went to Grenada to give assistance during a strike in August 1959. In May 1960 she went to Halifax for the 50th anniversary celebrations of the Royal Canadian Navy. She took stores, emergency supplies and Army specialists to Belize in November 1961 for relief work following hurricane damage and provided, with HMS VIDAL, communication facilities between London and the UK delegation at Bermuda, for the talks between the Prime Minister and the President of the United States. She was at Georgetown during the riots in British Guiana in the Spring of 1962, again wearing the broad pennant of the Senior Naval Officer, West Indies Station. She returned to the UK in July 1962. A period on the Mediterranean Station followed, where she underwent a long refit. She sailed for the UK in September 1964, to join the 27th Escort Squadron, Home Fleet. She took part in the Home Fleet Assembly at Gibraltar in October 1965. In March 1966 the 27th Escort Squadron was attached to the Mediterranean Fleet and the TROUBRIDGE served in the Mediterranean for six months, returning to Chatham for a refit in September. She was detailed for the Far Eastern Fleet in July 1967, serving with the 1st and 2nd Destroyer Squadrons and returning to the UK in May 1968. HMS TROUBRIDGE took part in a major NATO maritime exercise in the Mediterranean in November. Early in 1969 she returned to Chatham and was declared for disposal soon afterwards. She was sold to Messrs John Cashmore Limited of Newport in March 1970 for scrap.

Naval Historical Branch
October 1971

OCTOBER

16

EVENING FRIDAY

Light Programme

1,500 m. (200 kc/s) 247 m. (1,214 kc/s) VHF : Wrotham 89.1 Mc/s

'The Navy Lark'

THE FIRST INSTALLMENT OF
A WEEKLY
AND SURELY FICTITIOUS
ACCOUNT OF EVENTS IN
A NAVAL DETACHMENT
ONLY LOOSELY CONNECTED
WITH
THE SENIOR SERVICE
by Laurie Wyman

PRODUCED BY
ALASTAIR SCOTT-JOHNSTON
at 7.30



Stephen Murray
Lieut. Murray, the No. 1



Jon Pertwee
Chief Petty Officer Pertwee



Leslie Phillips
Sub-Lieut. Phillips

Richard Caldicoat Heather Chasen
Commander Povey Heather
with assistance from
Michael Bates, Ronnie Barker, and Tenniel Evans

KINGS OF
KEYBOARD

(mixed)
Contrasting styles
by
Anhouse (solo pianist)
and Landauer (two pianos)
Mike McKenzie
(Latin-American music)
Felix King Quartet
(rhythmic piano music)
Produced by Jimmy Grant
(BBC recording)
BBC General Overseas Service production
(Felix King is appearing at the
Restaurant)

OCTOBER 11-17

WEST OF ENGLAND EDITION
TELEVISION BBC AND SOUND
RADIO TIMES
PRICE FOURPENCE



'The Navy Lark'

The popular comedy
series returns
to the
Light Programme
on Friday

And on Saturday in the Light
Programme an adaptation of
the second book of the new
Wilkie Collins story based on
this BBC series (see page 59)

7.0 Greenwich Time Signal
RADIO NEWSREEL

7.24 SPORT
Clifford Webb on tomorrow's fixtures

7.30 News Summary
'THE NAVY LARK'
(BBC recording)
See page 6

(Tenniel Evans is in 'The Unexpected Guest' at the Duchess Theatre; Heather Chasen in 'The Mousetrap' at the Ambassadors Theatre; Ronnie Barker in 'Irma La Douce' at the Lyric Theatre; Michael Bates in 'Look After Lulu' at the New Theatre, London)
Repeated on Tuesday at 8.30 p.m.
(Home Services, not North, Northern Ireland, or Scottish)

8.0 Ted Ray in
RAY'S A LAUGH
with Kitty Bluett
Laldman Browne
Kenneth Connor, Pat Coombs
Script by
Bernard Botting and Charles Hart
Produced by Leslie Bridgmont
(BBC recording)
Repeated on Sunday at 2.15 p.m.

8.30 News Summary
ANY QUESTIONS?
A spontaneous discussion by
Barbara Castle
Enoch Powell
Jo Grimond
John Wain
Travelling Question-Master,
Freddy Grisewood
Arranged by Michael Bowen
From the Town Hall,
Eastleigh, Hampshire
Repeated on Tuesday at 1.10 (Home)
Comments on this programme for use in
'Any Answers' (next Thursday at 8.30
p.m.) should be addressed to the BBC,
Bristol, marked 'Any Questions' and
should arrive on Monday.

9.15 FRIDAY NIGHT
IS MUSIC NIGHT

Music for Everybody
featuring the
BBC Concert Orchestra
(Leader, William Aron)
Conductor, Villem Tausky
Martial and Melodious
Band of the Grenadier Guards
Conducted by
Lt.-Col. F. J. Harris, O.B.E.
Director of Music
BBC Studio Choir
Conducted by Alan G. Melville

and
Friday Night's star singers:
Joan Carlyle
and Forbes Robinson
Introduced by Robin Boyle
Produced by James Dufour
Before an invited audience at the
Camden Theatre, London
(Joan Carlyle, Forbes Robinson broadcast
by permission of the General Administrator,
Royal Opera House Covent Garden, Ltd.)

News Summary at 9.30

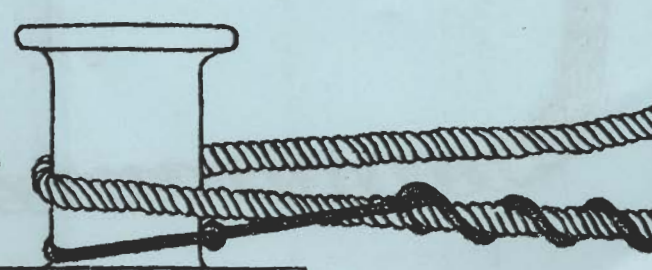
10.30 Greenwich Time Signal
NEWS

10.40 TAKE
YOUR PARTNERS
for Olde Tyme Dancing
with Sydney Thompson
and his Olde Tyme Orchestra
Presented by Rex Burrows

11.30 News Summary
SOUTHERN SERENADE
Directed by Lou Whiteson

11.55 LATE NEWS

12.0 Big Ben; Close Down
Shipping Forecast on 1,500 m.



About

Naval Success

JUST about six months ago we gave a send-off in these columns to a new comedy show called *The Navy Lark*. In a modest paragraph we passed on some of the confidence that its producer, Alastair Scott-Johnston, felt in it. After that the listeners took over, and by their rapid favour turned the show into one of radio's greatest successes.

In addition, within a week of the first broadcast, Herbert Wilcox had made an offer for the film rights, and his finished product, with a different cast but the same title, is to have a triple premiere on Thursday—at the Carlton, Haymarket, (proceeds in aid of The Navy League), and on board two aircraft-carriers: H.M.S. *Victorious* in home waters, and H.M.S. *Centaur* in the Far East. You can hear a sound version of the film on Saturday (Light).

And so, in a blaze of nation-wide publicity, the second radio series of *The Navy Lark* will get under way on Friday (Light), with every assurance of a series as lively and amusing as the first. There is one important change in the cast where Stephen Murray, replacing Dennis Price, joins those well-tryed veterans, Leslie Phillips, Jon Pertwee, and Heather Chasen. Dennis Price has gone to New York for a season in Shaw's *Heartbreak House*.



'THE NAVY LARK' IN FILM

On Saturday afternoon (Light) you can hear a sound version of the film—based on the popular radio show—which will be given its premiere on Thursday. It stars Leslie Phillips, Ronald Shiner, and Cecil Parker

12 The Guardian Saturday March 31 2001

Simon Hoggart's diary

Navy larks



The other day I went to a formal Royal Navy dinner. I won't go into details because it was a private occasion — we were there through friends — though I can reveal that it was enormous fun. One of the people I met was a young woman lieutenant who told me something I never knew before. Her cummerbund had on the front the emblem of her ship and the reverse side consisted of red and white stripes, which she described as "our fighting cummerbund". This is for use when the ship is at war.

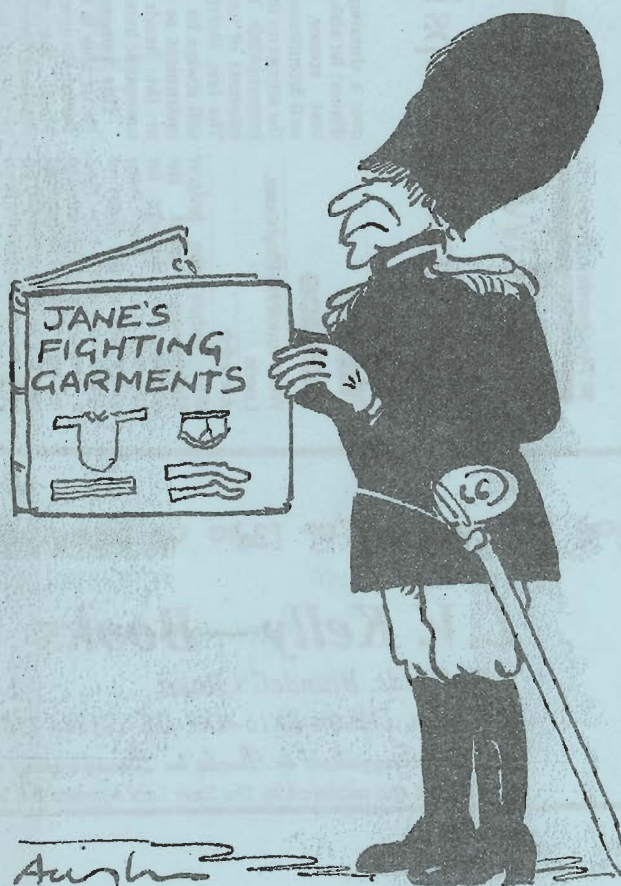
It could give vital clues to an enemy. A journalist posing as a correspondent for the Iraqi edition of the *Tatler* might report sightings of reversed cummerbunds at the MoD. A year or so back, our submarines were famously ordered, in case radio communications were cut, to sur-

face and tune into the Today programme. If they didn't hear it for a certain number of days, they were to assume that there was a war on, and Britain possibly destroyed in a nuclear strike.

It's the other side of the world, and dinner time in the mess approaches. Sparks dashes in. "Sorry, sir, it's bin three days now, and I ain't heard Jim Naughtie once."

"Very well," says the skipper. He clears his throat for the gravest announcement he will ever make. "Gentlemen, I must ask you to reverse your cummerbunds."

I suppose at some point some bean counter will decide that we could save money by issuing only non-reversible cummerbunds. And I suppose they will be right. But it will be a sad moment, all the same.



Reviews

Courtjester Phillips boosts Mortimer's drama

Michael Billington
Until February 24. Box office:
0113-213 7700.

Theatre

Naked Justice

West Yorkshire Playhouse,
Leeds

★★★★★

Who judges the judges? Shakespeare asked the question in Measure for Measure. And the same query lies at the heart of John Mortimer's new play, a pleasantly old-fashioned mixture of moral debate and courtroom drama buoyed up by a star performance from Leslie Phillips.

Mortimer interweaves two apparently disparate stories. Iyeron, a black 17-year-old, is accused, on the basis of a suspiciously full confession, of murdering his mother's lover. Meanwhile three High Court judges – the staid Keith, the frisky Elspeth and the amiably liberal Fred – are confined together in a safe provincial house while they execute the local law. Iyeron's case is being tried before the stern, unbending, Angelo-like Keith. But when Elspeth invites an accountant back to dinner one night, it transpires that he has a blackmailing strugglehold over this most upright judge.

Mortimer understands well the nooks and crannies of the law and the gap between its presumed impartiality and the fallibility of its exponents. He not only shows Iyeron's odious prosecutor making a clumsy pass at his female opponent

over a chummy, eve-of-case dinner; he also, in the play's best scenes, shows the well-intentioned Fred putting the screws on the supposedly incorruptible Keith in the interests of natural justice. The law, Mortimer implies, will always be an imperfect instrument as long as it is in the hands of flawed, susceptible human beings.

This humane and sympathetic play is also, however, flawed. We never learn enough about the circumstantial details of Iyeron's alleged crime to make up our minds about his innocence or guilt; you feel Mortimer possibly knows less about black teenagers than he does about High Court judges. His admirable desire to entertain also overcomes his representation of the sometimes wearisome legal process. Revealingly, he remarks in the programme: "You can't afford to have a second of boredom in the theatre or the whole thing collapses". But Hamlet, Faust, Peer Gynt, all great plays, have their moments of ennui: boredom is the price you pay for excavation of the truth.

No danger of boredom here, however. Certainly not while Leslie Phillips as the bumbling Fred is putting the case for judicial lenience. Phillips fluffs his lines and flirts with the audience but he has the instinctive timing of the born comic and can even get a huge laugh from the word "blimey", which, according to Ackroyd's London, is "fading out of

discourse". Nicholas Jones as the hollow pillar of the law, Anna Carteret as the sex-hungry Elspeth and Geraldine Alexander as the harassed defence counsel for Iyeron lend firm support in Christopher Morahan's well-drilled production.

And if the play appeals to our own sense of tolerance, it is because Mortimer himself is clearly on the side of the angels and against the judicial

Furlong, firing Fred... Leslie Phillips in Naked Justice at the West Yorkshire Playhouse Photograph: Donald Cooper



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